

# MUUKALAISET

## Documentary about Immigration

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<p>Tiivistelmä</p> <p>Toiminnallinen opinnäytetyöni kuvaa dokumenttielokuvan tekoprosessia sekä dokumenttielokuvan tekoprosessin vaiheita suhteessa markkinointiin. Opinnäytetyössä kuvaillaan sekä päätöksiä että toimenpiteitä jotka tapahtuivat tuotannon aikana, ja se tarjoaa myös teoreettista taustaa tukemaan tehtyjä päätöksiä.</p> <p>Dokumenttielokuvan tekoprosessia tarkastellaan opinnäytetyön mediatyönä toteutetun dokumenttielokuvan Muukalaiset -dokumentti maahanmuuttajista kautta. Muukalaiset dokumenttielokuva on dokumentti kiintiöpakolaisten arjesta. Kuinka asukkaat saapuvat Suomeen, miten he elävät täällä, kuinka he suhtautuvat uuteen, ehkä pysyvään kotimaahansa ja mitkä ovat heidän toiveensa ja unelmansa? Miten pitkä matka Helsinki-Vantaan lentokentän terminaalista on yhteiskuntamme toimivaksi jäseneksi? the</p> <p>Tekoprosessin keskiössä ovat esituotantovaihe ja dokumenttielokuvaa käsittelevät erilaiset teoriat sekä jälkityövaiheen huomioon ottaminen markkinoinnissa. Koko dokumenttielokuvan tekoprosessin vaiheista käsittelen laajimmin ennakkotutkimusvaihetta ja leikkausvaihetta. Dokumenttielokuvan markkinointiin pyrin perehtymään tuottajan näkökulmasta, käyden läpi markkinaviestinnän teorioita segmentoinnista positiontiin.</p> <p>Opinnäytetyön liitteenä on dokumenttielokuvani synopsis sekä treatment. Liitteet ovat suomenkielisiä.</p>		
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<p>Abstract</p> <p>The Project thesis describes the process of documentary filmmaking, as well as the different stages of documentary filmmaking process in relation to marketing. This thesis describes the measures and decision that took place during the production process, and it also provides the theoretical background to support certain decisions.</p> <p>The thesis examines documentary filmmaking process through a documentary Muukalaiset –Documentary about immigration that was a media work for the thesis. Muukalaiset – Documentary about immigration is a documentary film that studies the everyday life of refugee. How the refugees will arrive to Finland, the way they live here, how they feel about the new, perhaps permanent home country, and what are their hopes and dreams? How long is the road from Helsinki-Vantaa airport into a functional member of our society?</p> <p>The pre-production phase, the various theories behind documentary film and the relationship between pre-production and marketing are at the center of the whole process. From the entity of documentary filmmaking this thesis elaborates the research phase and the editing phase.</p> <p>This thesis studies the documentary film marketing aspects, from the producer's point of view, walking through the market segmentation theories to a positioning and branding theories.</p> <p>The Thesis is accompanied by a synopsis of the documentary film, as well as the treatment. These attachments are in Finnish</p>		
Keywords		
Documentary-film, Pre-production, Segmenting, Brand, Social integration		
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# 1 INTRODUCTION

This project-based thesis explores the process of documentary filmmaking, as well as the different stages of a documentary filmmaking process in relation to marketing from the producers' point of view.

The aim is to give the author an insight into the various tasks of a documentary filmmaking process. The pre-production phase, the various theories behind documentary film and the relationship between pre-production and marketing are at the center of the whole process.

This thesis consists of four parts. After an introduction follows the literature review which gives the thesis its theoretical background. Marketing theories, especially, segmenting, positioning and branding followed by documentary film genres, Nichols modes and a theory of the actual process of making a film are in the center of the literature review

The third part of the thesis is a case and implementation where the process of filmmaking is mirroring the whole process through the author's own documentary film and comparing the process to the theoretical background. The author's own documentary, which is called *Muukalaiset –Documentary* about immigration, is a documentary film that studies the everyday life of refugee. How the refugees arrive to Finland, the way they live here, how they feel about the new, perhaps permanent home country, and what their hopes and dreams are? How long is the road from Helsinki-Vantaa airport to being a functional member of the Finnish society?

The fourth part of the thesis is made up of conclusions where all the parts and phases of the project are compiled and the results acquired during the process presented.

## 2 LITERATURE REVIEW

### 2.1 Defining a documentary

Documentary Filmmakers tend to represent the actual physical reality in a form that seeks to be faithful to reality (Valkola 2002, 74). In Western literature, the documentary film era is generally considered to have started from the moment when the British documentary pioneer John Grierson published his characterization of Robert Flaherty's film *Moana*. Grierson's view of the film could be described as a "documented- reality of creative treatment". Documentary films prior to the Grierson's description have no category. This does not change even if Flaherty's former movie *Nanook of 1922* was considered as a documentary among the coevals. Richard Barsam's definition of a documentary film is probably the most influential. Barsam's definition is that all documentaries are non-fictional films but not all the non-fictional film are documentaries. The main difference between a fictional and non-fictional movie is that a fictional film expands its perspective to show the reality from the outside. On the other hand, a non-fiction film tells about the world, which it puts on display. (Sedegren&Kippola 2009, 18).

### 2.2 Documentary genres

#### **Anthropological Documentary**

Historically, ethnographic documentary films were, in principle, what the West did to the world. The rest of the world that regularly occurred in documentaries in this context means the countries that were poor and lacking in power both the economy and in politics. The history of a documentary film from the perspective of the rich and those in power is rarely presented in films (Sedegren & Kippola 2009, 250).

As Aaltonen (2006, 51) says in his book, "in a certain way all the film is anthropological." A film is thus a product of culture, in which the characteristics are more or less clearly visible.

### **Historical Documentary**

We see historical documentary films on the network every day. Historical documents are very popular and they are shown on TV quite regularly, for example, in Finland, The YLE Teema shows a comprehensive number of historical documentary films. It is especially important to make a distinction between a documentary and a documentary film in historical documentaries. A documentary is a print of reality, which can serve as a source for the historian and as a material for the documentarian. A documentary film, again is a piece of art, its own entity. Whereas a documentary film is a work of art, a document is evidence of something already existed. Perhaps it can be said that a documentary film does not have as much index value as a document does (Aaltonen 2006, 60).

### **Personal Documentary**

A personal documentary film is the most subjective genre of documentary films. Instead of a neutral point of view and a narrative, these documentary films have a personal point of view, and the narrator may often be the author himself (Aaltonen 2006, 75). Personal documentaries are at best when dealing with the author's life through something of a broader issue (Aaltonen 2006, 79).

A Personal documentary film is also associated with a strong psychological realism. The aim is to provide an interesting view of the life of an individual or group, as well as to mirror a broader contexts from the perspective of the individual. (Valkola 2002, 41).

## **2.3 Documentary Modes**

Bill Nichols is one of the important film theoretician of the 1990s. He has developed a model that allows the categorization of documentary films. The genres categorize documentary films more in time i.e. Socio-historical world the modes compartmentalize documentary films on the basis of what the narrative model is. (Aaltonen 2006, 81).

### **Poetic Mode**

Visual associations and tonal or rhythmic features are the features the poetic mode. This mode contains the descriptive episodes and the form of the film is that of seeking reality, or formal. The poetic mode is common in experimental cinema (Aaltonen 2006, 81)

### **Explanatory Mode**

The film goes forward directly with a commentary or with captions. The text commentary presents the perspective and justifies the argument (Aaltonen 2006, 81-82). The explanatory mode is the traditional documentary mode, which directly focuses on the viewer, which often takes place through the narrator (Valkola 2002, 87).

### **Observational Mode**

Observational mode describes a relationship that people have to their everyday life, life that is filmed without interference. Nothing should be organized, let alone staged. (Aaltonen 2006, 82)

### **Participatory mode**

The main characteristic of a participatory mode is the interaction between a filmmaker and the object. With his own behavior and questions the filmmaker must provoke the object (Aaltonen 2006, 82)



### **Reflective mode**

Reflexive mode draws attention to all prevailing expectations and conventions related to a documentary film. It increases the viewer's awareness of the reality that the film explores. (Aaltonen 2006, 82)

### **Performative Mode**

Performative mode is a mixture of expressive, poetic and rhetorical narrative. Performative document is also associated with strong political perspectives, such as the power. Performative documents often deal with the problems of the oppressed and poor (Aaltonen 2006, 82-83)

## **2.4 Idea and Research**

### **Synopsis**

Synopsis is a written summary of the idea of a documentary film. Synopsis does not necessarily break down the film into scenes, but to get finances for the preparation, research and writing of the manuscript (Aaltonen 2006, 117).

Aaltonen (2006, 119) says "There is a connection between the scale of a synopsis and the mode of the documentary." Observational mode has a fairly scarce synopsis and, correspondingly, the explanatory mode has a wider synopsis.

### **Literature**

There is a lot of background work to be done. This enormous amount of work is not visible in the film itself. The ultimate mission of the background work is to introduce the subject of the phenomena to the author and to help the author to understand the issue at hand. When making a documentary film the filmmaker must take the information content of the film into account. Even if there are no hard facts presented in the film, yet the film must be based on verified facts. At the early stage of the process the written source material is

carefully studied. This is due to a fact that when filming, there is no time to think about the written source material (Aaltonen 2006, 119-120).

### **Locations and Objects**

Searching and finding the locations for the film is an essential step in the birth of a documentary film. In general, the filmmaker tries to find locations where the filmmaker might study and observe the subject of his or hers choice. Finding such a locations is strongly related to the practical side of the documentary film making process. This part of the filmmaking process must be done as thoroughly as all the other parts of the process. Although the usual case is that the filmmaker finds the subjects and ends up with the locations through the subjects. (Aaltonen 2006, 121-125).

### **Script**

There are differences in a manuscripts depending on what mode they are representing. In observational and in the participatory mode the manuscript is usually sparing than those of other modes. Documentary and fiction manuscripts differ greatly from one another. In fiction the manuscript is regarded as the bedrock of the entire film. In documentary film it is not. The manuscript is not the written model of a film to be filmed but rather an action plan, a process diagram or a letter of intent (Aaltonen 2006, 127). In the heart of a documentary film there is story or a message, and usually this is the reason why documentary films are made. In contrast to the fiction film, in documentary film, the filmmaker is not able to control everything that happens and that is why it is almost impossible to make a precise script for a documentary (Das 2007,7).

The writer should ask these following questions before starting the writing process.

- Why is the documentary film done?
- What does the financier or customer wish to achieve?

- Target audience and what kind of reactions the documentary would give them?
- Public awareness. Is the subject completely unknown, or already known to some extent?
- Is it black and white, color, or perhaps animation?
- The budget?

By taking these facts into account the writer clarifies the already difficult task.

(Das 2007, 7).

### **Post-production**

The term post-production refers to the editing of the filmed and recorded material. At this stage all the decisions affect only the aspect of a point of view. The filmmaker wants to get the material acquired, from the real world, into a form that will have a greater influence to the viewer. (Aaltonen 2006, 144).

### **Editing**

Editing in its simplest form is the act of connecting each take into one another (Pirilä, Peltomaa & Kivi 1983, 135). And it follows a linear process in which the filmed material is viewed, then the interviews are skimmed and then possibly an editing manuscript is written (Aaltonen 2006, 147). After this, both the filmed and recorded material is skimmed through and the best possible material is selected. When editing, the scenes will be cut and arranged into an order that will work as well as possible. The filmmaker must bear in mind that the filmed material cannot be changed; it is what the film is going to be (Pirilä, Peltomaa & Kivi 1983, 135).

In order for the edit phase to be successful there are certain rules it must follow. First rule is that the viewer must understand what he or she sees and hears (Pirilä, Peltomaa & Kivi 1983, 136).

It is possible to approach the editing process with different strategies. The editor can start by building the main structure of the film or to start from the individual scenes. If the editor starts from the individual scenes he or she is bound to the so-called non-linear editing system. Non-linear editing system allows the editor to go back and forth and to try out what kind of arrangement works and what does not. It is important to point out that the process of editing start already during the actual filming phase (Aaltonen 2006, 144-148).

In a documentary film, the structure usually depends on the cogency. The term cogency in editing means that the editor organizes the cuts within a scene to present one, single, strong argument (Valkola 2002, 80).

### 3 MARKETING

By the word market we mean such planning and implementation of products, prices, distribution channels and communications that we are able to establish an exchange through a process satisfactory for both, the consumer and for the company. This approach is associated with marketing when seeing it through the eyes of the organization. From the aspect of a consumer, the emphasis, again, is on the use of scarce resources as efficiently as possible. In this case the interest is availability, acquisition, functions and possible problems. One could also view marketing from the society's point of view, in a way that the marketing activities serve as a link between demand and supply. One of the tasks of marketing is to identify the needs of the market and convey this information to the manufacturers (Uusitalo 1993, 15-17)

Before we are able to segment the target market of documentary films and to approach the whole process of documentary filmmaking as a market-oriented process. It is necessary to explore the product brand and branding concepts.

#### 3.1 Strategic Marketing

Brands have become an increasingly significant source of advantage for businesses struggling with similar products and services. When talking about the brand, the perspective turns from the truth of the product into a reality of a customer and it is not necessary for the product to be better or cheaper compared to the standards, but it has to be better and different in the minds of the customer. The actual differences fade away, and the customers' perception of the product replaces the differences. Brand building starts at the positioning phase. The aim of positioning a product is to build a bridge between the customer and the company. The company must differentiate its product from the competitor's product. And this stress of differentiation not only affects the companies and their products but artists and politicians as well. It is possible to say that if you wish to have a relevant and distinguishable place on the market, you need to differentiate (Pulkkinen 2003, 11).

A company that tries to differentiate purely by mental images harnesses its resources so that its image speaks as much as possible to the desired target group. Building and managing these mental images plays a key role. The company must monitor how customers perceive the company and the product. Products that feature strong emotional elements differentiate it from otherwise similar competitors.

When a company decides to differentiate its products by using images, it will inevitably choose the use of the brands as one of its strategies. The brand strategy will then be an important part of the company's overall strategy. Brand strategy defines how the company's products or services position themselves so that customers are convinced of the superiority and diversity in relation to the competitors' products. Brand strategy is thus based on the in-depth knowledge and disciplined segmentation strategy (Pulkkinen 2003, 40).

### **3.2 Positioning**

When the brand is located only in the minds of people, positioning can be seen as the model of process with which the company is trying to get into the mind of a customer. Positioning defines how the promise must be presented to the customers and how they experience it. Positioning methods can also be utilized when determining what promises should be made in the first place.

The company must be able to position themselves so that they stand out.

The steps for positioning are basically the same whether it is a company, brand, country or a single person. The steps are as follows: determine the current position; determine the desired position and third stage is to take action.

In the first stage, (current position) seek to answer the following questions: how does customers see us now, what we stand for in relation to competitors, what features the competitors have been able to establish? In the second stage, the question is: what we want to achieve and what we want our customers to think of us? The third phase of the scheme is the measures and

they can be small or greater, internal or external. In the fourth stage, the results are measured and evaluated (Pulkkinen 2003,40-41&123-124).

### **3.3 Segments**

Very simplistically it can be said that the segments are composed of people with a same selection and purchase criterion or of whom who have parallel needs and desires. Segmentation based on demographic and socio-economic characteristics, such as age, social class, income, or family relationships, is not very effective, unless it accurately reflect the variety of needs and wants (Pulkkinen 2003,72).

When selecting the target market a company can proceed either by choosing its measures based on the overall market, which means all the potential customers, or it can differentiate (brand) its products and marketing initiatives to a selected group of customers or segments. To segment the market, the company divides the total market into internally homogenous sub-markets, called segments. If this is the case, marketing measures must be designed and implemented separately for each segment.

When implementing the market segmentation procedure, the selection is done in three steps. First, the company seeks to identify the criteria by which it can divide the customers into smaller segments, whose needs may require a variety of marketing efforts. In the second stage, the company chooses most promising segments for its marketing efforts. In the last step, the company differentiates (brands) its products. (Uusitalo 1993, 26-27).

#### **Geographic Segmentation**

The simplest segmenting strategy is to select a geographical area, such as city, town, or any other part of a smaller area and assume that the needs of customers in the selected area are similar (Pulkkinen 2003,79).

### **Behavioral Segmentation**

The market is divided according to how customers behave. Dividing the market based on how customers behave in relation to the brand generates following segments: High volume users, small users, competing brand users and non-users. This sort of information is often necessary when figuring out practical measures. The problem, however, is that the classification describes only what happens, but does not explain the reasons why it happens. (Pulkkinen 2003, 80).

### **Demographic Segmentation**

Demographic and socio-economic factors are:

- Age, gender, family size
- Education, occupation, social class and ethnic group
- Income and assets

This data is already available and is, therefore, the most commonly used for segmentation. However, it must be remembered that, for example, when segmenting video games, definition "young people" is not enough. Deeper knowledge is needed. Near the demographic and socio-economic segmentation model is the monitor model that takes lifestyle into account. This study shows consumers as following: " free-living materialist", " empathetic risk-taker", " self-fulfilling, nature people " (Pulkkinen 2003, 80; Siukosaari 1997, 16).



## 4 CASE AND IMPLEMENTATION

### 4.1 The Idea

This process started from an idea to produce a short-film based on everyday life and the procedures of a reception center. The film was supposed to be a black comedy about sexual minorities in a xenophobic reception center. After the synopsis was written, there followed a two-month period of manuscript writing. When finishing the manuscript the team noticed that there was something missing from the scenes. The scenes lacked authenticity. This issue clearly originated from the fact that when starting to write the manuscript the author didn't have any knowledge about the everyday life of reception center. To fix this imperfection, the author contacted the reception center, which is administrated by the Red Cross and is located in Punkalaidun, to set up a visiting tour to their facilities and to interview some of the staff there. After a couple of interviews and some time spent in the reception center, it became clear that a documentary film about the reception center should be made. However, this idea fell right before it even had the chance to begin. There were many different reasons why the authorities did not grant permission for this project but the main reason was the high protection of privacy of the people temporarily living there.

The vision of a documentary that shows the process of social integration in its true length was so strong that the author decided to try and to find another way to do it, in other words to find new subjects and milieus. After an eventful period of searching for new subjects, the author came across the idea of making a documentary by following three different person of which everyone were in a different stage of social integration. The main reason for selecting these subjects among quota refugees was the simple fact that they already had a refugee status and there was no fear of deportation.

## **4.2 Research**

The subject of the documentary was initially quite broad including the entire Finnish immigration policy and social integration. However, before the pre-production phase was in about halfway, the topic started to condensate into its final form.

As a source material for the content of the documentary the author used material that was available on the websites of the Ministry of Interior and Immigration Agency. Various columns and debates on Internet forums served the purpose of finding material fairly well. Of course, the columns and forum discussions did not suffice as source material, but rather as contributors to the topic, which then were examined in a larger-scale and then either rejected or added to the diverse branches of the subject. Greatest amount of work time in the pre-production phase took the question we compiled for the interviews. The interviews proved to be the backbone of the documentary supporting the whole story.

## **4.3 Manuscript**

Manuscript of the author's documentary is strongly based on the original synopsis; it is only two pages longer than the synopsis. At the filming phase the team did not use the manuscript at all, but followed the guidelines that the synopsis gave. A very important part of the manuscript phase was deciding the locations and the amount of time that each part of the documentary would get. This changed a bit from the original plan but not significantly. The biggest question was that how much of this subject was already covered and how it will be shown in the author's documentary.

## **4.4 Locations and Subjects**

Locations for the documentary were selected entirely based on the liking of the selected persons. People were selected for the documentary on the basis of current life situations in relation to the theme of the documentary. During the pre-production phase the team did extensive research trips to the selected

locations. This was so that the team would have the best possible knowledge of the places beforehand. These trips proved to be of high importance. Due to these trips the team knew, in advantage, about the possible issues that might occur technically wise.

#### **4.5 Filming**

Filming period lasted for six days and the length of a day ranged from eight to 15 hours per day. At the early stage of the filming process the author noticed that how important it was to have knowledge of the subjects ethnic origin and culture of the prior homeland. The refugees that were selected act as the visuals for the documentary and the interviews the team made with the experts act as the sound. The picture tells a story and the voice confirms it. In overall it can be said that the actual filming is the hardest part of a documentary even though not the longest.

## 5 CONCLUSION

When we, for one reason or another end up watching documentary films, we surely criticize films we watch. We criticize the content and the technical implementation of the film and, even though the technical implementation is not the most important element of making documentary films, we cannot completely ignore it but give it adequate attention. This is because the material comfortable for the eye is easy to watch.

To determine the term “adequate attention” depends solely on the author's own wants and beliefs. What does the author wish to achieve. Does the author want that his documentary has a large number of viewers on nationwide TV? Does the author wish that the documentary film is shown at festivals? Is the documentary made for the author's own use? If the author wants to affect a larger number of people than a handful of YouTube viewers, the author must think about the technical implementation.

How is the lighting, what about the sound? These issues, like many others may be out of the reach due to the nature of the documentary film. Of course, this varies between documentary film genres.

In a historical documentary film it is easy to affect the technical quality and implementation of the material as the film is usually made up of material filmed by contemporaries, maps, dramatized scenes and the driving force is the voice of a narrator. In contrast, if shooting an anthropological documentary-film, in which the center of attention is in the behaviors of different cultures in relation to everyday life practices (Aaltonen 2006, 51) the author has almost a zero possibility to influence the content of the material, let alone the technical implementation. Of course the author has the authority to discard the material. Anthropological documentary films rarely include dramatized or staged scenes.

Opportunities to influence the material will increase depending on how the pre-production phase is taken care of. At the pre-production stage, it is still possible to influence the locations of places and shooting times. To give a simple example, you know if the documentary-film includes a scene in which the object will arrive at work early in the morning. If this is the case, it is

possible to arrange the lighting, and the need to artificially build lights in post-production stage ceases to exist.

To successfully film such a scene, where extra lighting is not needed, and some decisions that will affect the artistic outcome need to be made. We can place the camera so that the camera is always indoors, where there is presumably artificial light coming from the bulbs, and only film the departure and arrival. But these issues are a matter of difference from the artistic point of view, and as many other issues are in the author's discretion. In the authors own documentary-film we ended up with the latter solution in a scene describing the warm relationship between a father and his child. The reason for our solution was more tied to logistical and financial factors than to artistic ambitions.

What about marketing documentary-films? When the art is considered as a product? First, I would like to say that even if we approach documentaries on a market-based model, it should be kept in mind that we are dealing with art and with people, we are filming culture. I believe that even the person in the role of a producer should not approach the documentary-film making process only with financial gain in mind, this is because we do not want the thing which characterizes the art form and gives it its character to suffer too much.

What comes to marketing documentary films, it should begin as soon as the motif of the film is clear, that is actually the moment you start all the processes. In order to have an ideal distribution channel, you need some careful consideration at whom the documentary is aimed for. To be successful in the segmentation process, we need to be well aware of the needs and desires of the selected segment. When the segment's desires and needs are determined, it is time to position our product. We can position our product to that segment in such a way that it meets the image that we want our product to be remembered. Positioning a single documentary film into people's minds may be difficult or perhaps even impossible. However, positioning will have an extremely important part in the marketing when we look at it from the point of view of a documentary film producing company. The entire marketing process, however, loses some of its significance, or at least the advantage that it would

perhaps give to a small budget documentary-film if the motif were selected first.

If we seek financial gain, it is possible for a small budget documentary film to make profit. In order to maximize the rate of success, the segment that the film is made for has to be selected first. Select the segment depending on where the purchasing power lies and then select the theme of the film depending on the particular needs and desires of the selected group. If this is the right way to make a documentary film it will be for every reader to judge as it is for every filmmaker to make the decision if this is the right way to make documentary films.

## 6 RESULTS

When filming an anthropologic documentary film, the filmmaker must be able to build a bridge of trust between themselves and the objects to be filmed. If the filmmaker does not succeed in this, the material will suffer from the lack of relaxedness. In my own opinion this “bridge of trust” is almost impossible to achieve with schedule that our documentary film team had. In order to achieve this trust, the filming period should last from a month onwards. It is not necessary to film every day of the month, unless the project requires it, but two days a week would be ideal. From here on team refers to the author and Mr. Saarinen who was acting as a camera operator co-writer and as an editor in my project whereas my job description contained everything else included and, to some extent, both, camera operator and editorial work.

The process of producing a documentary film was practical and the process is still going on, even though some minor setbacks happened. The process included a lot of different aspects of the documentary filmmaking process. The first idea is not always the best one and it is in need of constant development. The longest hours spent on this project were the brainstorming and research days when the main team met up and tossed around different ideas and variations of previous ideas. As we were working with refugees who didn't speak Finnish or English, the linguistic barrier became an obstacle and in some cases we could not come across it.

In order to succeed in documentary filmmaking, you must have a command of the various sections of the process. There must be some artistic value in the work and the content must be good. In other words, you must know about the art of filming.

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## **APPENDICES**

### **APPENDIX 1 – SYNOPSIS**

### **APPENDIX 2 – TREATMENT**

## **Synopsis**

**27.6.2013**

### **Kaikki tiet johtavat Punkalaitumelle Muukalaiset**

**Kalle Saarinen & Lauri Virtanen**

Maahanmuuttopolitiikkaan liittyvässä julkisessa keskustelussa on lähiaikoina unohtunut meille suomalaisille ominainen pragmatiikka. Keskustelua ohjaavat ideologiset teemat ja tunteet, populismi ja politiikan muotivirtaukset. Mutta kuinka paljon suomalaiset oikeasti tietävät maahanmuuttopolitiikasta ja siitä varsinaisesta työstä jota Suomessa tehdään ulkomaalaisten avustamiseksi ja kotouttamiseksi?

"Kaikki tiet johtavat Punkalaitumelle" on dokumentti Punkalaitumen kuntaan sijoitettujen kiintiöpakolaisten arjesta. Kuinka asukkaat saapuvat Suomeen, miten he elävät täällä, kuinka he suhtautuvat uuteen, ehkä pysyvään kotimaahansa ja mitkä ovat heidän toiveensa ja unelmansa? Mitä monikulttuurisen hankkeen pyörittäminen vaatii, kun useat asukkaat puhuvat eri kieltä ja kulttuurit kohtaavat karujen kohtaloiden yhteisliittymässä?

Elokuvaa kehystää suurempi, valtakunnallinen keskustelu suomalaisen maahanmuuttopolitiikan nykytilasta. Onko suomalainen käytäntö onnistunut kotiuttamaan asiakkaita paremmin kuin muut maat Euroopassa? Ehkä suomalaisesta kotouttamisesta moni muu maa voi oppia? Onko maahanmuuttokeskustelu itse asiassa vertauskuva suomalaisten tulevaisuudenpelosta laajemmassa mittakaavassa?



# Muukalaiset

Lauri Virtanen

Dokumentti maahanmuutajien arjesta suomessa

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# **"Muukalaiset"**

**By**

**Lauri Virtanen**

Maahanmuuttopolitiikkaan liittyvässä julkisessa keskustelussa on lähiaikoina unohtunut meille suomalaisille ominainen pragmatiikka. Keskustelua ohjaavat ideologiset teemat ja tunteet, populismi ja politiikan muotivirtaukset. Mutta kuinka paljon suomalaiset oikeasti tietävät maahanmuuttopolitiikasta ja siitä varsinaisesta työstä jota Suomessa tehdään ulkomaalaisten avustamiseksi ja kotouttamiseksi?

Elokuvaa kehystää suurempi, valtakunnallinen keskustelu suomalaisen maahanmuuttopolitiikan nykytilasta. Onko suomalainen käytäntö onnistunut kotiuttamaan asiakkaita paremmin kuin muut maat Euroopassa? Ehkä suomalaisesta kotouttamisesta moni muu maa voi oppia? Onko maahanmuuttokeskustelu itse asiassa vertauskuva suomalaisten tulevaisuudenpelosta laajemmassa mittakaavassa?

"Muukalaiset" on dokumentti kiintiöpakolaisten arjesta.

Uusi pakolaisperhe saapuu Helsinki-Vantaan lentokentälle ja heitä vastassa ovat punaisen ristin työntekijä sekä Punkalaitumen kunnan "Maahanmuuttajat kylille" hankkeen vetäjä Maarit Tiittanen mukanaan Sun May Htoo, nuori Karen nainen joka toimii tulkkina.

Pakolaisperheellä on mukanaan vain raidalliset nyörikassit jotka sisältävät joitakin vaatteita, mausteita ja muuta tarpeellista. Pakolaiset ovat voineet viettää useita vuosia pakolaisleireillä. Usein monet heidän lapsistaan ovat syntyneet näillä leireillä tai ovat olleet hyvin nuoria perheen saapuessa jollekin näistä

yhdeksästä leiristä. Leirillä olot ovat hyvin askeettiset, ilman sähköä ja juoksevaa vettä. Hammaslääkärinä toimii kalkkipitoinen liuos joka kääritään lehteen ja pureskellaan. Perheen matka leiriltä on alkanut kolme päivää sitten ja nyt he ovat matkalla Helsinki-Vantaalta kohti Punkalaidunta ja heille varattua asuntoa, heidän uutta kotiaan.

Perhettä vastassa on heidän isoäitinsä ja muutama muu sukulainen jotka ovat saapuneet Kotkasta perhettä vastaan. Asunto on sisustettu kuntalaisilta lahjoituksina saaduilla huonekaluilla, olohuoneessa on kaksi sohvaa ja makuuhuoneessa sänky. Siskon petejä on levitetty koko olohuoneen lattian täydeltä, sillä perhe on kuusi henkinen ja asunnossa nukkuu lisäksi heitä vastaan tulleet sukulaiset. Ihmetystä ja vaitonaista naurua aiheuttavat WC sekä hella. Perhe on silmin nähtävästi väsynyt ja ihmeissään. Matka yhteiskuntamme toimivaksi jäseneksi on tähän mennessä kestänyt noin 80 tuntia. Kuinka pitkä matka sitten oikein on? Se kestää vuosia. Seuraava päivä kuluu hieman levätessä, kuulumisten vaihtamisessa ja muihin Punkalaitumen Myanmarilaisiin tutustuessa. Torstaina luvassa on lääkärin tarkastus ja passien saaminen Pirkanmaan poliisilta. Maanantaina aloitetaan suomenkielen opiskelu ja lapset aloittavat kouluun valmistavat opinnot. Lapset saavat koulutusta sekä suomenkielellä että äidinkielellään. Vanhemmilla on edessään alkukartoitus ja kotoutumissuunnitelma jossa keskeisimpinä kartoituksen kohteina ovat kielitaidon testaus ja osaamisen kartoitus. Kotoutumissuunnitelmassa voidaan sopia mm. osallistumisesta kotoutumiskoulutukseen, suomen tai ruotsin kielen koulutukseen, muuhun koulutukseen, työelämävalmiuksia edistävään valmennukseen tai työkokeiluun. Kun maahanmuuttajan kielitaito on riittävän hyvä voi hän hakea esimerkiksi ammatilliseen koulutukseen.

Taw Nying on noin 40-vuotias Myanmarilais- mies ja on perheensä kanssa tehnyt saman matkan jonka juuri saapunut perhe on vasta aloittamassa. Taw Nyingin matka kesti 5-vuotta joita ennen hän

perheineen vietti 12-vuotta Mae Lan pakolaisleirillä Thaimaassa. Nyt Taw omistaa perheineen pienen rintamamiestalon punkalaitumen keskustan kupeesta, lapset käyvät koulua ja hänellä on vakituinen työpaikka paikkakuntalaisessa muovialan yrityksessä.

Dokumentin tarkoituksena on näyttää kiintiöpakolaisena suomeen saapuvan henkilön koko kotouttamisprosessi sellaisena kuin se on, ihmisten hädästä johtuvaa uudelleen sijoittamista.

Kotouttamisprosessi monine haasteineen vaati sitoutumista sekä maahanmuuttajalta sekä heidän parissaan työskenteleviltä ihmisiltä jotta lopullinen päämäärä kotoutuminen onnistuttaisiin saavuttamaan.